



GALTCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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"THE RISE OF THE BANJO."

When first was heard, not long ago, a plunk, plunk, in this land:
No one thought "de old banjo," would stay and take its stand,
Heads the others that had been, for years and years so grand.
The "King and Queen of Music," the boss of every land.

At first was thought, 'twas all for fun to play a nigger tune;
To tell a joke, then make a pun, and tut-tute a coon;
To make the people laugh and smile, and tell from night to noon.
How they played and sung and danced "by de light of de silver moon."

For some long time it kept this way, more popular it grew,
Men would think and think each day, and study on it, too.
They kept improving all the time, the different parts that you
And others often wondered "what business do they do?"

All kinds of styles then were made, impossible 'twas said,
Tutty and make two sound alike, with any sheepskin head;
Till science was looked into, and all the books were read.
By makers who a "System" have, exceedingly well laid.

A sound is heard now far and near, improved from the plunk,
A sound we always love to hear, as the 'negro' from his bunk.
Would wake and nod listen long ago, when the evening sun had sunk,
To the old tub or obacca box, with its merry plunk, plunk.

The poodle dog was laid away, when the new "sound" came around;
By society's ladies young and gay, who thought that they had found
An article worth using, which since has stood its ground.

Beside its older room-mates, so sweet in every sound.
The banjo now we all can see its future o'er so bright
Till now played, and played will be, by people every night.

'Till now the old idea is soon put to flight,
Of "No music in the banjo"—a wrong now made right.

—G. H. BOWERS.

THE

Brilliant, charming, soul-stirring strains,
As rendered artistically from musical brains,
No other instrument such popularity claims.
Joyous its tunes, heart and soul its influences,
Oward and upward, exalted, its aims.

The J. B. Galtcomb Co. are the manufacturers of this popular instrument, and for Durability, Tone, and Finish, hundreds of their customers unanimously proclaim their superiority.

GEORGE H. COES.

REMINISCENCES OF THE LIFE OF A MINSTREL IN THE EARLY DAYS OF CALIFORNIA.

In the year 1856, I was connected with the famous San Francisco Minstrels then located at Maguire's Opera House, San Francisco. It was at the time of the Vigilante Committee excitement, and the proceedings of that committee can never be effaced from my memory. The incident which I now write occurred shortly after the execution of Casey and Cora. A man named Hetherington shot and killed a man by the name of Murray, and a young man by the name of Brace, a noted horse-thief and desperado, were both arrested and tried before the Vigilants' Tribunal, and both were sentenced to be hung. The scaffold was erected near the Committee's rooms; on the day of the execution the excitement was intense, the whole Vigilante organization was plated under arms and formed in lines in the different streets surrounding the scaffold. It seemed as if the whole population of San Francisco had turned out to witness the terrible spectacle.

I was one of the spectators. When the unfortunate prisoners were brought out for execution all was still as death, the people looked on with awe—hardly a sound was heard. Hetherington walked to the scaffold calm and collected, while Brace assumed the character of a braggadocio, and while on the scaffold, made a violent harangue against the Vigilantes; all his efforts to appear desperate and brave were fruitless. His knees trembled very perceptibly. It was a clear case of weakening. Still he used the most blasphemous language until the drop fell and both men were launched into eternity. Little did I think that either of the prisoners was interested in me. I knew neither one of them. When all was over I went to the Opera

House and a man handed me a half sheet of letter paper folded—I opened it, it was from the young man Brace. The gentleman stated that fifteen minutes before the prisoners were taken to be executed, the officer went to Brace's cell and discovered him writing; and when told his time had gone, he arose and folded up the sheet of paper he had written upon and requested the officer to hand the paper to me in person. I read its contents. It seems that Brace was a patron of the minstrels and an admirer of my part of the entertainment. I was doing Banjo solos and songs. The one old song of "Jordan's a hard road to travel," was most popular at that time. I had local verses every week, but had to be very careful about personalities. Hundreds of verses were sent to me which in most cases were rejected on the strength of being too personal and inflammatory. Brace was a contributor too, for he had written one verse and two lines of another when stopped by the officer aforesaid. The following lines are what he had sent me;

The Vigilance Committee they say,
Would send Casey and Cora away,
And erected a scaffold accordingly;
They pulled away the prop
And down went the drop,
Which landed them on the other side of Jordan.

Drink and be merry, you are gone up elated
For today at 4 you're bound to be lynched,
Tell—

He didn't have time to tell much more as the poor wretched young man soon paid the penalty of his enormous crimes. Old San Franciscans will remember those stirring days, and the work of its citizens to rid the community of some of the most noted criminals that ever lived.

GEORGE H. COES.

Sanford's new oratorio "Eden" is attracting considerable attention in England theatres, as a rule, giving it liberal praise.

MUSIC IN COURT.

Under this expressive title quite a number of New Jersey journals are making merry over the outcome of the suit of the L. B. Gâtcomb Co., for an injunction over Mr. S. Turney, of Atlantic City, who is another of the publishers who have pirated Lansing's world-famous 'Darkey's Dream.' One report was as follows: "Counsel stated that the piece was copyrighted and published by his client, a Boston publishing house. It is written for the banjo. S. Turney published the same thing for the piano, but changed the key."

Mr. Turney appeared without counsel, and stated to the court that the piece was an old one, having been brought out by the old Christy Minstrels, and that it originated in England. He had been familiar with it for twenty years. He offered the court copies published in New York and elsewhere to show that it was being published by others.

The court stated that this was no defence, but as Turney was unprepared to argue the case, a restraining order was granted and the argument set down for Tuesday, Nov. 15th.

Another one thus commented: "In order to intelligently understand how the publication of Mr. Turney's is an infringement upon the copyright for the original piece, the court might order the two pieces to be played in open court, if possible, by the counsel on both sides as part of their argument. In this case Lawyer Stephany (the Gâtcomb counsel) would have decided advantage over his adversary, not only because he is an able and competent lawyer but also because he is a fine musician and understands how to handle the violin with considerable skill. Should he be allowed with his bow to draw from the instrument the sweet melodies in this piece, the defendant's counsel would probably have to play the second fiddle."

All of which is humorous, but not exact, as the fiddle 'isn't in it." Mr. Turney's defence is as false as his notions of honor, as the piece is not "an old one" and the Christy Minstrels never saw one single note of it. Mr. Turney, and all others, may rest assured that the Gâtcomb Company know their rights, and will defend them.

GRUMBLERS.

This is a large class and is indigenous to no one particular locality. As a disease, though decidedly epidemic, it is in no sense or degree endemic though usually and unalterably zymotic. No cure ever has, and probably never will be discovered for this wide-spread disease, and perhaps it is just as well there should be none. Everything, even grumblers have their uses, as through the law of contrast, they serve to brighten the condition of cheerfulness. They are a constant object lesson in life and its possibilities for enjoyment, and like the faithful light-house on the rock, or the restless buoy, placed over some threaten-

ing ledge, they warn of the lurking danger near. Thus even grumblers may have their uses.

But as for the immediate mission of the grumbler—what of that? Whoever saw or heard of anything being changed or bettered by grumbling? Which of us could improve things if we had the opportunity? That quaint old colored preacher spoke far better than he knew, when he said, "Life, my breddern, am mos'ly made up of prayin' for rain and then wishin' it would cl'ar off." He was quite right. We are constantly railing at things, wishing them changed and then, almost before an hour is completed have forgotten the original wish, and just as anxiously wished for something else. No man ever was, and no man ever will be, satisfied; such a condition is human and therefore natural and not to be set aside. How much better, then, it would be, to accept things as they are, and make the best of them. We may as well, for all the grumbling in the world will not change things, and can only exhaust our energies in futile efforts to combat them. Be cheerful, be philosophical, and think with Shakspeare that we will

"Rather endure the evils that we have,
Than fly to others that we know not of."

AN INTERESTING THANKSGIVING REUNION.

In a letter to a personal friend residing in Boston, Marshall S. Pike, whom everybody knows and likes, writes from his home in Fayville, Mass., as follows: "My brother came up from Boston, and my oldest sister came from her home to join the party here. There were four of us, two brothers and two sisters, and the strangest part of it was, that was the first time in our lives that we had all been together. We had a very joyful occasion, and will probably never have another reunion as we are so situated, two of us being invalids and old."

The ages of this Quartette were, the sisters 80 and 72, and the brothers 74 and 62 years. It is doubtful, if there was ever another such reunion.

INTERLUDES.

The long agony is over. Yale has out-kicked, out-pointed, out-gouged — by the way, is there any more to it? Harvard, and now let us have peace. Let the waters of the victorious Connecticut as it goes sounding to the Sound, and the calm current of the Charles as it goes baying to the Bay, unite in a sweet duette of Christmas-tide, and join in the spirit of the season. Let anarchy yield place to arnica, may the flaxed Harvards poultice with flax-seed their Yale-ments, while each of them permits their studies to hold some slight share of their attention. Now that the greater object (the foot ball match) has had their undivided attention, it is but fair that the lesser sciences should receive a little attention from the students. Of course it isn't to be expected that they will waste much

time over musty Greek, defunct Latin, or antique problems; Tempus mutanter, muscularis majoribus — which interpreted means, "Life is too short for anything but brawn."

It is said that Chicago has 10,000 poor children who cannot go to school because they have not clothes to wear. If this be true, as it doubtless is, there would seem to be an earnest and emphatic call for some home missionary work, and that mighty quick, too! Let us consider this point, just a little. How much is Chicago credited with in the last contribution toward the Fund for Foreign Missions? Some thousands, beyond a doubt. Now then, all ye good Christians; don't you think the naked heathen at your own doors are deserving some little consideration and timely care? Have you no practical "Gospel of Love" that will reach their needs? Are there not a few dollars left over or could you not make a new collection to meet the exigencies of this most interesting case? Please don't expend all your sympathy on Boori-Boola Gha, but reserve a morsel for Chei-kah-Gha.

The adoption of a standard pitch, which is 17 vibrations lower than that now in use, to go into effect July 1, 1892, recently adopted by the Pianoforte manufacturers, is a consummation most devoutly wished and will cause general satisfaction among musicians everywhere. It will relieve the present strain upon all stringed instruments, thereby benefitting manufacturers in that it decreases the tendency to breakage in new strings, and will go far toward reducing the present evil of "getting out of tune," common to all strings. Piano tuners are about the only ones who will not benefit under this new dispensation, but they must console themselves with the thought that it is a public benefit. But the greatest gain will be to singers whose vocal organs will be relieved from the severe strain under which they now labor.

The Buckleys, Fred, Bishop and G. Swain, opened Buckley Hall on Summer street, and presented a programme such as had never been equalled then and it is a question whether it has been since. They were the first to introduce Italian Opera and they did this in a style that might fairly be considered to rival some of the original performances. Fred Buckley's death which occurred during their occupancy of Buckley Hall, was not only a blow to them, but it was a great loss to musical science as well, as he was an exquisite musician and a man of most pleasing manners, an ornament to the profession he had entered. Some of his songs are yet known and are among the most beautiful we have. Among these there are "She is waiting for us there," "The little one that died," and others equally fine. His melodies were of that pathetic character which reach the hearts of all, his music ever bearing the impress of the hand and brain of the musician. Beyond all question, he was one of the most gifted musicians who ever entered into minstrelsy.



W. H., Cincinnati writes: "Have received GAZETTE and was pleased with it. Please send me extra, Sept. No. Allow me to ask a few questions: 1. Is 'Comrades' in Nov. Guitar music? 2. Is 'The Sun will Shine again,' published in Feb. No., Guitar, also? I cannot understand. Would it not be better to place over each piece just what kind it is?"—1. "Comrades" in Sept. No. is guitar, in Nov. the arrangement is for banjo. 2. "The Sun will Shine again," is arranged for piano. It would be better to designate all pieces published, and it is our intention to do so at all times.

S. S., writes us from Paterson, N. J.: GAZETTE is all right, I send a new advertisement which be sure to insert in next No. without fail." All right. "Seek, and ye shall find."

W. B. E., Buffalo, N. Y., writes: "Among the selections given at the Grand Harvest Hall, last evening, at Union Hall, Lansing's 'Darkies' Dream' was given as a 'Caprice.' It was a hit."

G. H. BOWERS writes: "GAZETTE is good; I would like to send some banjo articles now and then, if agreeable to you, and not crowding out any more valuable matter. Would like to be a regular correspondent." Will be pleased to have you come as often as possible; will find room for you.

CHAS. WATSON, Detroit, asks: 1. "What was the first musical company organized and what music did they sing? 2. Who was the composer of the old song 'Lily Dale'? 3. "Who wrote, 'I'm Lonely since my Mother died'? 4. Who wrote, 'Roll on, Silver Moon'?" 1. Perhaps some of our subscribers can help us out on this point. 2 & 3. H. S. Thompson. 4. J. W. Turner, who is still alive at a venerable old age.

TOUR OF THE BOSTON IDEALS.

The Boston Ideals are in the full tide of success, their every appearance being hailed with the most spontaneous enthusiasm. Their present tour is a continued ovation, in places where they have appeared before more particularly.

Their route for the present is as follows: Dec. 1. Ypsilanti, Mich., Dec. 4. Little Creek, Mich., 5. Petrolia, Ont., 7-8. Toronto, Ont., 9. Owen-Sound, Ont., 11. Jamestown, N. Y., 17. Bloomsburg, Pa.

A RHETORICAL PUZZLE.

An exchange lets loose the following paradox:

"Our correspondent, Mr. F — of —, writes: 'There are two bands here, one of twenty-five pieces and another of fifteen pieces, and there is not a band in the state that can match either of them.'"

Now if there are two bands each one of which can't be matched, when either one of them is considered singly, what becomes of the other? How it would straighten things out if the writer of the above had written "There is not another band," etc.

This recalls the old problem, which is still unsolved: "If an irresistible force should come in contact with an immovable body, what would be the result?" W. N.

THE MANDOLIN.

The mandolin is a variety of the lute, the mandolin being the earliest and best known. It is used as an accompaniment by Mozart in the famous serenade, "Don Giovanni."

The name of the mandolin is derived from the Italian word meaning "almond," which the instrument is supposed to resemble in shape.

In the Mandolin family are the Chittarone and the Mandola or Mandore. The Neapolitan is the favorite of the family, the Milanese ranking second. Within the last five years the popularity of the instrument has wonderfully increased.—*Arctadian*.

NOTES.

Grace Heywood with the "Pair of Jacks" Co. does a very clever banjo song and dance.

Mrs. Alden P. Steele, of Chicago, is very busy with her Guitar scholars.

"Al Snoots likes the banjo harder every day. I think he sleeps with one, although I can't prove it."

G. H. Bowers is connected with the National School and College of Music, Chicago as Banjo teacher. He has, also, been engaged to teach the Evanston Students the Banjo, Guitar and Mandolin.

What a timely Christmas present a handsome banjo or mandolin would be!

Boston is to have another new theatre—a combination, located in Bowdoin Square. Success to it!

The Leader, Jean White's well-established musical paper is soon to come out as a magazine and will doubtless, be a most timely success. We hope it may.

Now that our colleges have all out-kicked each other at football, how would it do for them to tackle each other at the other extremity—head-work?

Have a place for everything, and remember it.

The wife of M. H. Curtis has turned all her property into cash and will spend it all in her endeavor to save him from the penalty of his crime.

The musical portion of the World's Exposition at Chicago, will prove no insignificant portion of the whole. The preparations going forward are said to be on a grand scale.

What a sad home-coming from a pleasure trip abroad, is that of Mrs. W. J. Florence! The hearts of all true men and women go out in sympathy to her.

Rosina Vokes is booked in Boston about Christmas. She will make one "jump" from Portland, Ore., to fill the date. This is about 3566 miles—the longest jump ever made.

GRACE NOTES

A singer should not chew gum—it is not the right pitch.

A cuspidor may be styled a musical instrument as it is a spit-toon. So are some flute performances.

In journalistic luminaries San Francisco is ahead of New York. Although the metropolis owns the Sun, the Golden Gate City has the Call.

Wonder where "Colonel" Henry Mapleson got his rank. Inherited it, probably. There isn't a kernel of truth in it.

1ST TRAMP (Reading) "The pouch of a pelican holds six gallons of water, and —"

2D TRAMP—"Don't I wish I had one like it."

1ST T.—"Full of water?"

2D T.—"No, sir I do you want to throw me?"

TEACHER.—(Giving class vocal chromatic instruction) "Now then all sing 'do.'"

(Class sings.)

TEACHER.—"Now what is it that is used to raise 'do'?"

CLASS (in unison) "Yeast!"

Speaking of a musician who was very parsimonious, one who knew him well, remarked, "Mean" well, he is so mean that when he plays, he puts a net over his instrument for fear some of the notes would get away!"

A firman may be called a good musician because he handles water music.

AT OUR BREAKFAST TABLE.—(Landlady reading from morning paper.) "Five more rooms have been laid open in Pompeii, near the Forum. In one of them were pieces of bread in good preservation —"

JONES (loquiter, struggling with the loaf.) "By thunder!"

LANDLADY (icily, and with emphasis.)

"Well, sir!"

JONES (decidedly) "This is it!"

Job may have been a very patient man, but he boiled over on one occasion.

My son, beware of the bunco steerer, the three card monte man, the policy player, the billiard sharp and the boarding house flat—for they are all delusions. Keep right about your business, plant your dollars in the extreme bottom corner of your pocket and let them grow there. So shall you be able to wink at poverty and snap your fingers at want.

An exchange graciously announces in a big head line, "Mrs. P., enjoys good health." Who doesn't?

Pardons may be styled musicians when they are ringing wedding bell(es).

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THE HOLIDAY SEASON.

This is indeed the Feast time of the year, the crowning of its joys, the culmination of its blessings. It is the typical time of Peace, as it is the anniversary of the natal day of Him who was its Prince. The day for Thanksgiving which has just passed, is a season set apart by human agency, but this, the grand feast day of all, comes to us through no mortal agency, no human proclamation. Ever since the rays of the divine star of Bethlehem lighted the loving, anxious searchers for the new born King to the lowly manger wherein lay the new-born God-child, to the present, this day comes to us as comes all other things that are fixed and unalterable. Let us take heed that its regular recurrence shall not make its coming to be lightly welcomed, nor its due celebration perfunctory rather than heartfelt, its lessons profitless.

Again,—as to gifts, which have become seemingly the more common method of its celebration. This is a portion of the season's observance which has gradually drifted into a condition to be deprecated and radically amended. As at present regulated, we have come to gauge our gifts on a species of reciprocity, a system of debt and credit, giving only to those who have formerly remembered us, or from whom we hope to receive and in about the same measure in which we hope to be remembered. This is not only wrong—it is sinful, as it is a prostitution of this holy season to a mere mercantile basis, an unworthy system of truck-and-dicker. Let this be changed and give only to those whose love for us is as ours for them, holding the gifts as a message of love, a symbol of mutual confidence. And if this be the spirit, it matters not what may be its symbol—it will tell its own story, it will bear its own message. Well has Tupper epitomized this spirit, in his exquisite couplet:

"Give! it is like God
Thou gladdenest the giver by gratitude."

The annual mammoth Banjo Concert by the Boston Ideals, will be given in Tremont Temple, Boston, Tuesday Feb. 9th, and it is a foregone conclusion that the occasion will be an event in musical matters. Mr. A. A. Babb will furnish his invaluable assistance, other excellent talent will be provided, making the programme one that it will be difficult to equal. The Ideals are determined that their "Annual" this year, shall be the best they have ever given.

OBITUARY.

TONY HART.

The death of this well-known comedian at Worcester, Mass., 4th ult., was an event not entirely unexpected, the condition of his health for some years past having been such as to make his final decease only a matter of time. His funeral 6th ult., was attended by a number of professionals, the floral contributions being many and appropriate. These were from his former partner, Edward Harrigan, his former business manager, Mart Hanley, manager Rock, of the Worcester Theatre, and others. The circumstances concerning the dissolution of the old firm, and Mr. Hart's illness and death, are too well known to need recapitulation at this time. Mr. Hart was an artist in his peculiar line, and the void he has left will not be easily filled.

WILLIAM J. FLORENCE.

This exceedingly versatile artist and most congenial gentleman, died at the Continental Hotel, Philadelphia, Nov. 19th, from disease contracted during his recent tour with Joseph Jefferson. Though the attack which ended his life was severe, hopes were entertained that he would recover, and when death came, it was sudden and unexpected. For many years Mr. Florence, with his talented wife, were among the reigning favorites of the stage, their exceedingly excellent work in "The Mighty Dollar" standing among the annals of the stage. Mrs. Florence was not with her husband when he died, being absent in Europe, from whence she was summoned by cable. The Boston Journal well said of this artist, "With the passing away of Mr. W. J. Florence the American stage loses one of its most popular attractions, and his work was so broad and well done that to find a fitting successor will be a matter of serious difficulty."

HENRY A. DITSON.

The death of this young man, one of the firm of Wright & Ditson, brought great sorrow upon a wide-spread circle of friends, both inside and outside the world of business to which he belonged. Mr. Ditson was a man who numbered his friends by the score as his was a nature which won and retained friendship. Genial and courteous in all his relations with others, warmly sympathetic in temperament, liberal and conservative at all times and to all, he was of the kind which gathers and retains regard from all. His loss will be long and keenly felt; and he will not be soon forgotten.

JOHN BABB.

John Babb, brother of A. A. Babb, the composer, died at his home in Chelsea, Mass., Nov. 5th. Mr. Babb was for many years floor-walker in the employ of Jordan, Marsh & Co., where he was highly esteemed by his employers, and respected by all his associates. He left a widow and one son.



The sketch of that old-timer and prime favorite, Geo. H. Coes, given in another column, will be found full of interest. Mr. Coes had an interesting experience and his present narrative is full of incident.

At the close of the second concert of the Chicago Germania Society, a reception was given Mr. and Mrs. Theodore Thomas, in the parlors of the Germania Club House which was beautifully decorated for the occasion. During the banquet, President Harry Rubens, in behalf of the Club, presented Mr. Thomas with a costly baton of ivory and gold, studded with rare gems. Mr. Thomas feelingly and fittingly responded.

A musical society in New York bears the euphonous title "Harmonious Culture." Oh, if that society could double up with Tammany Hall!

F. P. C., Postoria, O., says; "Tell Mr. Brown that I congratulate him on his song in the November GAZETTE, 'The Sun will shine again.' It was sung at a private reception recently and met with a most enthusiastic reception."

The Winsted, Ct., Evening Citizen of Nov. 11th says; "The public gymnastic exhibition in the Y. M. C. A. last evening, was well attended and was the best we have seen. During the evening the 'Crescent Banjo, Guitar and Mandolin Club,' rendered some very fine selections which showed what the members are capable of doing and which of course brought down the house, they being encored each time they played."

The concert master of the Chicago Orchestra, Mr. Max Bendix, is one of the youngest concert masters living, being now only 26 years of age. He was made concert master of the Thomas Orchestra when only 20 years old. Mr. Bendix also plays 1st Violin in the Bendix string quartette. He is a graduate from the Conservatory at Berlin.

PERSONAL.

James E. Healey, son of P. J. Healey of Lyon & Healey, is travelling abroad and like all wide-awake Yankees is keeping his eyes open. He says that the music stores in Berlin and other German cities are on the "old-time system," giving evidence of a spirit of Rip Van Winkleism very evident to go ahead Americans. He will use his Kodak judiciously and give the results on his return home.

J. B. Trevor, of the John Church Co., has arrived home via New York City, after a pleasant visit in Europe. Mr. Trevor was accompanied by his wife and daughter.

Francis Wilson is to have a new opera next season, called "The Lion Tamer." This will be in competition with De Wolf Hopper's elephant.

"Colonel" Henry Mapleson is pertinently and correctly alluded to by our Canadian contemporary, *The Dominion Musical Journal*, as "the interesting gentleman who as the husband of Marie Roze, so shamefully abused her." Good!

Patti has broken her contract with Marcus Meyer and will tour America with Abbey.

W. A. Huntley, Providence, R. I., made a call on the GAZETTE a few days ago, but could only make a short stay. Our friends are always most welcome, even though their visits are epitomized, as was his, by "how dy'e do!" "good bye!"

Ike Browne is much pleased with the life-like portrait of himself which we have placed on the title page of his songs. And well he may be as it is most excellent.

M. H. Andrews, of Bangor, Me., dropped into the GAZETTE sanctum about Thanksgiving and reported everything serene in his province. Mr. Andrews could make us but a brief visit, and we trust his next visit will be a longer one. He is another of the dealers who have achieved success through desert.

Stephen Shepard, Paterson, N. J., is among the driving business men of this vicinity and may always be relied upon to be found at the front or very near it. He has a good catalogue, and is a real good fellow himself. Good enough!

H. W. Harris, of Denver, Col., formerly a resident of "the Hub," and a member of the Boston Ideal Club, has established himself thoroughly in the good graces of the inhabitants of the city of high altitude. It may be said literally that he "stands high," as such is the case. Mr. Harris is a good musician, a good performer, a good composer, a good teacher and a good fellow.

Frank Delay, with Ludden & Bates, Savannah, Ga., whose home before he became a Southerner, was Chelsea, Mass., has been passing a brief vacation at his old home. Mr. Delay has returned to duty, leaving behind him many regrets that he could not still further delay his departure. He is a genial associate and a bright business man.

Sig. Luis Romero, who has been confined at home for some days, has recovered his wonted health and is once more back in harness. Mr. Romero is a very busy man and a most able teacher.

A. A. Babb has no superior as a teacher and as a natural consequence, his time is all farmed out to the best possible advantage. He is so much in demand that he is often compelled to labor into the hours of the night in order to keep his many engagements. Mr. Babb should be successful—he deserves to succeed.

CONCERTS.

From all along the line is sounding the note of preparation for a busy concert season and, we hope, a prosperous one. Old organized Clubs are bending to the work before them in earnest, while in almost every city and town, where there are not clubs already established, new clubs are organizing and entering upon the preparatory rehearsals with an energy that cannot fail of success. That is right, boys,—and girls too. THE GAZETTE is with you.

The Concert given by the Musical Clubs of St. Lawrence University recently, at Town Hall, was a unique, and altogether a most enjoyable entertainment. The programme of fifteen numbers showed great skill and care in selection and arrangement. High art predominated, both in the compositions and in their rendering. That it was appreciated was amply demonstrated by frequent and hearty expressions of approval. Thus saith the *Commercial Advertiser*, Canton, N. Y., of Lawrence University Banjo Club, and its success is voiced in the verdict rendered by a prominent citizen of Canton, "I would rather hear the St. Lawrence University Banjo Club than any Senior Class Concert that was ever in Canton." Livingston's Quartette, Beta Vocal Quartette, and other Club musicians, all combined to make the occasion a most valuable one.

Thompson & Ferguson, Charlestown, Mass., are meeting with great success in the banjo specialties and their services are in constant demand for concerts, parties, etc. Their performance is always the principal feature of any programme of which they are a part.

The Livingston Assembly gave their grand concert at Frankfort Town Hall, Nov. 25th, and made a decided hit. They were greatly assisted by the Quaker City M. and G. Club, under the able direction of Mr. Geo. E. Weitzel, which Club is fast coming to the front. Mr. Weitzel gave several banjo solos, in last of which he received triples. The Club were also most enthusiastically encored.

The Washburn G., M. and B. Club of Fostoria, O., gave a most successful concert in the latter part of October, and firmly established themselves in public favor. This is the club which we erroneously styled the "Invincible" club, in our Nov. No. "The Darkies' Patrol" was a feature.

The Boston Ideals are in the full tide of success, their very appearance being hailed with the most spontaneous enthusiasm. Their present tour is a continued ovation, in places where they have appeared before more particularly.

The recent concerts in Boston by the Austrian Juvenile Band, were decided events, even in this musical city. The verdict in their favor was most emphatic and spontaneous, their performances taking rank with the very best professional bands in this country. They are artists, each one of them.

CLUBS.

The Imperial Quartette, of Boston, furnished the programme for the second entertainment in "The People's Course," in the Opera House, Winsted, Ct., Nov. 11, 1891. The various selections, among which were numbers for both banjo, banjeaurine and guitar, were well received, the occasion being a great success.

The Apollo B., M. and G. Club of Boston, have sent us a sample programme of their present season and a good one it is. It contains many of the gems of the Gatcomb catalogue which is a full endorsement of its quality.

The Washburn G., B. and M. Club of Fostoria, O., is composed of the following named members: Miss Mollie Connor and Fred Miller, guitars; Andy Enrine, banjo; Nat Mohler and W. E. Hissong, mandolins.

The Bijou B., M. and G. Club of Angora, Wa., have organized for their third season and issued a very tasty circular, a copy of which has reached the GAZETTE. An "Ocarina Quartette" is one of their novelties.

The Monarch Banjo Club of St. Johnsbury, Vt., has just reorganized with G. H. Frost, banjeaurine and leader, D. E. Harriman, banjeaurine, Frank L. Taylor, guitar, Theodore Lamson and J. L. Kendall, guitars. They mean business and have come to stay.

The Symphony Banjo, Mandolin and Guitar Club, of Williamsport, Pa., comprising seven good men and true, are in the field and will, no doubt, be frequently and creditably heard from. Mr. George W. Rianhard is their business manager, and will, no doubt, pilot their fortunes successfully.

The Fadette Ladies' Orchestra, organized for concert and general orchestral work, is one of Boston's most popular features this season. This orchestra was organized Oct. 1, 1888, and comprises twenty lady musicians, each one an artist in her own peculiar line, and the whole company is one difficult to rival, impossible to excel. Miss Ethel Atwood, Room 14, 28 Winter St., is Business Manager.

The Eureka Banjo and Guitar Club of Chicago, have resumed practice for the season, at the studio of Mr. C. D. Smith. They are learning a repertoire of new music and prospects are good for a successful season. The Club consists of C. D. Smith, director and banjeaurine; L. Ballinger, 2d banjeaurine; H. S. Sherman, 1st banjo, H. Burges, 1st banjo; Wm. Moonney, 2d banjo; C. Wharton, guitar; E. Leggett, guitar.

The Corydon Banjo and Guitar Club are again practicing for the winter, and Mr. Smith promises great things this season. The Club consists of C. D. Smith, director and banjeaurine; W. H. D. Gibson, president and banjeaurine; J. Waddell, 1st banjo; Geo. Sherman, 2d banjo; Wm. Brady, 1st guitar; Wm. Chase, 2d guitar.

GATCOMB'S MUSICAL GAZETTE.

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On yearly advertisements we make 20 per cent. discount from the above rates.
Advertisements under the heading "Prominent Teachers of Banjo, Guitar and Mandolin," two lines, \$1.00 per year; additional lines 50 cents per line.
Advertisements under the heading "New Music," one insertion, 4 lines, 50 cents; additional lines 12 1-2 cents per line.
For subscription rates, see Editorial Page 2.

Press of WALLACE SPONER, 17 Province St., Boston.

The publishers of THE GAZETTE feel that they may justly indulge in some degree of pardonable pride in the immense progress their magazine has made, and fearlessly ask: "Have we not kept every promise made for it?"

IMPORTANT NOTICE.

We take great pride and pleasure in informing our friends and patrons that we have just effected a purchase of all right and title in the Robinson banjo, and will, from this time forward, combine the manufacture of that popular instrument, with the Gatcomb. In these instruments, each one of which is the very best of its class, we know we have everything of the banjo class that is needed, being enabled to suit any taste or style. The Robinson banjo has long stood first in its class for power and excellence of finish, being far superior to all its would-be rivals in all the essentials of a good banjo. The Gatcomb being of a different order, there was and is no rivalry between them. Each is the complement of the other, supplying what that other lacks. We will be pleased to answer all demands for this make, as also for the "Gatcomb."

GATCOMBS.

GEO. W. RIANHARD, manager of the Symphony Club of Williamsport, Pa., writes: "Our boys believe in THE GAZETTE, and are interested in its success."

G. W. FROST, St. Johnsbury, Vt., writes: "The Monarch B. & G. Club use only the Gatcomb banjos and banjeaurines." Which shows their good sense, and accounts for the excellency of their music. The same party writes: "Please send me by first express another No. 30 for one of my pupils. Must have it."

I. G. W., New York, writes: "Enclosed find \$1.00 for subscription to GAZETTE, to which I wish all possible success."

C. H. P., Cincinnati says: "There is no sort of use in those other so-called musical papers trying to compete with the GAZETTE. Like the chap that tumbled out of the balloon, they ain't in it. Here is my dollar for another year."

"...writing from Troy, N. Y., says: 'My daughter has a No. 35, 11x17, and a No. 75, 12x18 banjo, both Gatcombs, which are simply incomparable. She is organizing a club of ladies and if her wishes can prevail, there will be none but Gatcomb instruments in the club. My partner has already ordered a banjeaurine and will soon order two more banjos for the club.'

A correspondent in Ohio writes; "Some of my pupils heard 'The Darkies' Dream' played as a piano solo lately, and that settled it. They must have it, so please send copy for banjo and piano."

H. S. B., Amesbury, writes; "Am more than pleased with my banjeaurine, both for its fine tone and excellent finish. I have showed it to several and they all pronounce it the finest they have ever heard."

C. C. B., St. Louis, Mo., writes; "Send me 12 copies of next issue of GAZETTE as there are a number who wish to see it."

J. P. C., Ohio, writes; "GAZETTE just received and my pupils are highly pleased with it. Its contents are both pleasing and instructive."

C. L. P., Kansas City, Mo., writes; "I have referred several parties to you, to advertise in the GAZETTE and they probably will do so. Continue my card also. I do this because you have always given me a square deal and because my advertising has paid me beyond my expectations."

The immediate and spontaneous success of our vocal arrangement of "The Darkies' Dream," was something unprecedented in the annals of musical publications. In all our experience there has been nothing like it.

Our new Instruction Books for Banjo, Mandolin and Guitar have "caught on," way above our expectations. Orders are pouring in as fast as we can furnish copies and there seems no present indications of any slackening up. Well, we will supply all you wish, so send in your orders.

J. W. J., Providence, says of Brown University Club; "They are as fine a club as there is anywhere and will be right in line this season."

How Frank G. Cotter must have laughed when he read his obituary notice!

G. H. F., St. Johnsbury, Vt., says: "Enclosed find check for No. 30 banjo. It is a magnificent instrument and the purchaser is highly pleased with it."

H. F. K., Phil., writes: "The banjo used at the concert last evening by Mr. Geo. Weitzel, was a Gatcomb. It is a wonderful instrument; the tone filled the entire hall."

C. D. M., New York City, writes: "The GAZETTE is constantly gaining in excellence and is 'out of sight.' The rest of the would-be rivals are no where, and they have no show. You may always count me on your list."

TEACHERS.

Wm. Marsh, Troy, N. Y., teaches the banjo to a large and intelligent class of pupils, and is accomplishing a vast amount of good in this peculiar line of instruction. He is very popular because he is energetic, painstaking and conscientious, and this accomplishes great results.

Miss Myra Marie Cobb is still very near the head of the long list of teachers, her classes being second to none in numbers and general excellence. This lady is also well known through her many compositions, which are widely popular.

Frank A. Leavitt, teacher of banjo, Concord, N. H., has a fine and constantly growing class of pupils which is rapidly increasing in numbers and efficiency. We are always happy to chronicle successes such as this.

Mrs. F. C. Churchill, teacher of banjo and mandolin, Lebanon, N. H., is to be congratulated upon her constantly increasing class of pupils, and the progress which they are making. "And thus be it ever."

E. G. Moulton, Derby Line, Vt., has a fine class of pupils and is at the same time a successful dealer in music and musical merchandise. He is another of our assuredly successful patrons, and we tender to him our congratulations.

The Academy of Music, Chicago, Ill., is well organized for effective work and under the direction of Prof. C. D. Smith, will accomplish most profitable results. Prof. Smith is ably seconded by a full corps of assistants.

Miss E. Mabel Ashbury, assistant principal of the Ashbury Phonetic Institute, branch of the Scott-Brown College of Phonography of New York City, at Los Angeles, Cal., is teacher for both the five and six stringed banjos. This lady is commended for the excellence of her teaching and the rapid advance of her pupils.

Prof. W. S. Baxter, Chicago's eminent banjoist has moved his studio from State and Jackson Sts. to elegant apartments in the new Kimball Hall on Wabash Ave., between Jackson and Van Buren Sts.

Prof F. S. Eaton is located in Terre Haute, Ind., and has a fine class of pupils for the flute, banjo, guitar and mandolin. His circular contains some most excellent endorsements from the press and others.

Florence M. Reed, Kansas City, Mo., is one of the most popular of all the teachers of that city, for piano and banjo. Her classes are always full and progressing.

The Quaker City M. and G. Club, has organized under the direction of Geo. E. Weitzel, guitar and director, and Harry T. Miles, banjeaurine and manager. The other members are Jacob Brambach, Jr.; Albert C. Weymor, mandolins, Fred A. Scheck, guitar. They will make themselves a prominent factor in the musical element of their vicinity.

Musical Publications Entered for Copyright, from Sept. 26 to Oct. 15, 1891.—Continued.

DATE.	TITLE ENTERED.	STYLE OF ARRANGEMENT.	AUTHOR.	OWNER.
15-	The Golden Rod Waltz-F. Vigneron.	Providence Music Pub. Co., Providence		
15-	Yalse (Sans Sound)-F. Annie E. Bosworth-A. E. Bosworth, U. S.			
15-	Turner's Drinking Song-S. R. Hoffmann-J. H. Schroeder, New York			
15-	Double Ch. and Flare for Cavalier Musicans-S. Hoffmann-Schroeder, N. Y.			
15-	Stag for stag Orch. A. L. Skoog same, Minneapolis			
15-	Sweet Faces at Home-S. & C. L. J. Canham-same, U. S.			
15-	The Nile-P. Dahabeyah-Osgood Putnam, San Francisco			
15-	No. 1 in F, Love to the last-S. Bingham & Capel-R. Cook & Co., London, Eng.			
15-	No. 2 in G. " " " " " " " " " " " "			
15-	Juleika Waltz-Orch-F. Kere-			
15-	Metropolitan Schott-F. Geo. Walsh-James Stillman, N. Y.			
15-	Favorite! Hymn-S. B. & G. H. E. LaValley-same, U. S.			
15-	May Day Polka-S. B. " " " " " " " " " " " "			
15-	Orch. Parts Always take warning-A. S. Josselyn-same, Providence, R. I.			
15-	Money Precious Money-S. Tom Carter-Albert Lorne, N. Y.			
15-	Why don't he ask-S. Morris-			
15-	Blue Eyes and Golden Hair-S. & D. Blake-Phillip Werlein, New Orleans			
15-	Kate O'Grady-S. Chas. Osborne-Francis Day & Hunter, N. Y.			
15-	On Principle Couple-S. Seldon-			
15-	Whisper and I shall hear-S. Newcomb & Piccolonini-Francis Day & Hunter, N. Y.			
15-	The Music of thy name-S. Bingham & Molt-			
15-	The Skipper's yarn-S. Lenox & Kottan-			
15-	He came back like a tiger-S. J. P. Skelly-			
15-	No. 1 in C-S. J. P. Skelly-			
15-	Annie Laurie Variations-S. Mrs. J. B. Perry-C. H. Edwards, Dallas, Tex.			
15-	"Wang" March Orch-Woolson Morse-T. B. Barnes & Co., N. Y.			
15-	The Eminent Regent Wang-S-			
15-	If you love me at I love you-Duet-Goodwin & Morse-T. B. Barnes & Co., N. Y.			
15-	Friendship's name-Tommaso-Chas. Granham-			
15-	Mary! Mary! Why so contrary-S. Goodwin & Morse-			
15-	No matter what others may say-S-			

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17-	Slamase Wedding March-Orch-Woolson Morse-T. B. Barnes & Co., N. Y.			
17-	Heart's Ease Waltz-F. N. J. Mayfield, Jr.-N. J. Mayfield, Louisville, Ky.			
17-	The Sweetest Name-S. W. E. Voerster-E. Voerster, St. Louis, Mo.			
17-	W. & I. Waltz-F. Henry Whisman-same, New Orleans			
17-	Good-bye Darling-S. F. S. Scott-C. Janks & Co., Galveston, Tex.			
19-	Beethoven Sonata Op. 27, No. 2-P. Frederick H. Clark-F. H. Clark, Chicago			
19-	Public School Grand March-P. C. F. Green-same, Williamsport, Pa.			
19-	Little Arbutus-F-			
19-	The Gem March-Bands-J. H. Tehrer-Fish Krimm & Co., Williamsport, Pa.			
19-	American Wheelman Galop-Bands-Brooke-			
19-	Fidolia March-Bands-J. H. Tehrer-			
19-	Cycle Club March-Bands-T. B. Brooks-			
19-	Silver Steel Polka-Bands-W. J. Banun-			
19-	Dunessie Schottische-F. Geo. Frey-same, Pittsburg			
19-	Sketches from the Sea-shore Waltz-F. Geo. Frey-same, Pittsburg			
19-	The Widow Nolan-S. W. E. Rober-Frauk Harding, New York			
19-	Frances-S. R. M. Stultz-J. V. Stultz, Baltimore			
19-	Step on Comrades in your Graves-A. L. Slough-same, Toledo, O.			
19-	The Maiden I love-S. Eva A. Ebnal-R. A. Kohnson, Pawtucket, R. I.			
19-	Dot and Polka-F. Lydia H. Hargreaves-L. B. Hargreaves, Chester, Pa.			
19-	Mothers gone to join the Angels-S. Mrs. Rosenfield-D. G. Rosenfield, Houston, T.			
19-	Airy Gavotte-G. Prof. D. Mansfield-D. Mansfield, San Francisco			
19-	Broken Hearts may live again-S. L. E. Megular-same, Pittsburg, Pa.			
19-	Winter S. F. A. Post-same, N. Y.			
19-	Ill and Bruin Musical Drama-Fannie A. Bears-F. A. Bears, Brooklyn, N. Y.			
19-	La Polka Castillana-P. Louis H. Hartler-L. H. Hartler, San Francisco			
19-	True in Three Forever-S. H. M. Justice-same, Philadelphia, Pa.			
19-	Knights of Malta March-P. H. E. Ruhe-Harrison K. Ruhe, Allentown, Pa.			
19-	Our Country, Let us have peace-S. F. W. Henzel-same, St. Louis, Mo.			
19-	Quintinett-G. J. A. Eller-shine, U. S.			



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4th to B.

Arr. by G. L. LANSING.

Very lively.

The musical score is written for a single melodic line on a treble clef staff. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 2/4. The piece begins with a *mf* (mezzo-forte) dynamic and a tempo marking of *Very lively.* The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings throughout: *mf* at the beginning, *f* (forte) in the second measure, *p* (piano) in the third measure, and *mf* again in the seventh measure. The score concludes with a double bar line and the instruction *D. S. al Fine!* (Da Capo al Fine).

IDLEWOOD POLKA.

B. F. RUSSELL

1st BANJO.

2nd BANJO.

5th Bar. Pos. 3rd Bar. Pos.

3rd Bar. Pos.

FINE.

1st. 2d. 5th Bar. P.

5th Bar. Pos. 3rd Bar. Pos.

2



LA ZINGARA.

MAZURKA HONGROISE.

C. BOHM.

Arr. by G. L. LANSING.

Allegro.

MANDOLIN

GUITAR

The first system of music is for Mandolin and Guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro.' The music consists of a series of eighth and sixteenth notes, creating a lively melody. The Mandolin part is written on a single staff, and the Guitar part is written on a single staff, both in treble clef.

legg.

fz

p stacc.

The second system of music continues the melody. It features a change in dynamics with 'fz' (forzando) and 'p stacc.' (piano staccato). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The Mandolin and Guitar parts are written on single staves in treble clef.

The third system of music continues the melody. It features a change in dynamics with 'fz' (forzando) and 'p stacc.' (piano staccato). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The Mandolin and Guitar parts are written on single staves in treble clef.

Fine.

The fourth system of music concludes the piece. It features a change in dynamics with 'fz' (forzando) and 'p stacc.' (piano staccato). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The Mandolin and Guitar parts are written on single staves in treble clef.

The fifth system of music continues the melody. It features a change in dynamics with 'fz' (forzando) and 'p stacc.' (piano staccato). The notation includes various musical symbols such as slurs, accents, and dynamic markings. The Mandolin and Guitar parts are written on single staves in treble clef.

A musical score for a piece titled "La Zingara - 2". The score is written for two staves, likely representing a piano and a violin or flute. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into several systems, each with a treble and bass staff. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system includes a forte (f) dynamic marking and a triplet in the treble. The third system features a piano (p) dynamic marking and a triplet in the treble. The fourth system includes a piano (p) dynamic marking and a triplet in the treble. The fifth system includes a piano (p) dynamic marking and a triplet in the treble. The sixth system includes a piano (p) dynamic marking and a triplet in the treble. The seventh system includes a piano (p) dynamic marking and a triplet in the treble. The eighth system includes a piano (p) dynamic marking and a triplet in the treble. The ninth system includes a piano (p) dynamic marking and a triplet in the treble. The tenth system includes a piano (p) dynamic marking and a triplet in the treble. The eleventh system includes a piano (p) dynamic marking and a triplet in the treble. The twelfth system includes a piano (p) dynamic marking and a triplet in the treble. The thirteenth system includes a piano (p) dynamic marking and a triplet in the treble. The fourteenth system includes a piano (p) dynamic marking and a triplet in the treble. The fifteenth system includes a piano (p) dynamic marking and a triplet in the treble. The sixteenth system includes a piano (p) dynamic marking and a triplet in the treble. The seventeenth system includes a piano (p) dynamic marking and a triplet in the treble. The eighteenth system includes a piano (p) dynamic marking and a triplet in the treble. The nineteenth system includes a piano (p) dynamic marking and a triplet in the treble. The twentieth system includes a piano (p) dynamic marking and a triplet in the treble. The score concludes with a double bar line and a repeat sign.

f *dim.* *a tempo.* *1st.* *2nd.* *cres.* *cres.* *D.S.*

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